

A Communications Based Approach To Eph philanthropy

Research Paper

by Jonathan Hummel

Submitted In Partial Fulfillment of the Requirements

for the Degree of

Master of Science in Arts Administration

Drexel University

Philadelphia, PA

2011 (submitted April 25, 2011)

I. INTRODUCTION

The term ePhilanthropy is a very broad term, and it can be defined in many different ways. It can specifically mean the utilization of online tools for fundraising purposes, but there is another spectrum of the definition that cannot be left out. Communication combined with donor cultivation and stewardship is a vital part of any fundraising strategy, and therefore needs to be addressed in any ePhilanthropy strategy. The primary focus of this research report will be how non-profit performing arts organizations are currently using online tools for fundraising, but it will also address the ongoing importance of communication and how it must be the foundation of any ePhilanthropy strategy.

II. IMPORTANCE OF COMMUNICATION STRATEGY

Before an organization can even begin to create a strategic plan for ePhilanthropy, management must take a step back and readdress its central communication strategy. Sarah Durham recently wrote a book entitled “Brandraising,” where she takes a look at how nonprofits can greatly enhance their online presence and money raised as a result of better communication. “‘Brandraising’ is the process of developing a clear, cohesive organizational identity and communications system that supports these goals and makes it easier to express the organization’s mission effectively and consistently” (Durham 4). Durham explains the essential process of involving everyone in your organization—staff, board members, and even volunteers. If communications messages are mixed across multiple channels, your current and potential donors will notice and sense disorganization (Durham 4).

The process of “brandraising” occurs over three different levels—organizational, identity, and experiential. The organization level, which is the highest level, includes the organization’s mission, vision, values, and other essential elements. The identity level is essentially the look of an organization—its message branding. Finally, the experiential level is the ground level where current and potential constituents interact with your organization. This can occur through print, online, and mobile communication channels (Durham 31-33). The overall idea is that by cohesively organizing messaging from the top levels of mission and vision, down through brand identity, and finally to the level of constituent interaction, the nonprofit appears to be grounded and stable in the public’s eye. In turn, potential donors will be more likely to give to an organization that practices “brandraising” during an economic downturn because their explicit state of organization means they are more likely to use money appropriately.

The importance of organized communication is essential to the foundation of any nonprofit arts organization. With so many moving parts, from print publications to internal and external e-mail to an organization’s website, there can a tremendous amount to keep track of to ensure cohesive messaging. Current and potential donors, especially at higher giving levels, are very in tune with how in-sync the experiential levels are occurring. When an organization makes a commitment to each level, it is making a commitment to the reason it exists—its mission.

III. EXISTING RESEARCH ON SOCIAL NETWORKING

Once a strong organizational communication basis has been formed, which is a significant undertaking, staff can begin to create a strategic plan for the implementation of online tools. Many reports have been written and many surveys have been undertaken to identify what

tools nonprofit organizations are using and how successful these tools are when it comes to creating and sustaining relationships with constituents. Unfortunately, most of this research is not specific to performing arts nonprofits, but rather social service, healthcare, and education nonprofits. This is not to say the research is unimportant to the performing arts field, as this is an opportunity to compare the arts to other nonprofits.

One of the more comprehensive reports available is the “Nonprofit Social Network Benchmark Report”. The Nonprofit Technology Network, a membership organization for nonprofit technology professionals, Common Knowledge, a technology service organization for nonprofits, and ThePort Network, another social media service organization, put together the report in order to examine how nonprofits are using social media for different purposes. As a result of the survey, 1,173 individuals in the nonprofit field responded to the following question groups:

1. Tell us about your use of *commercial social networks* such as Facebook, Twitter, LinkedIn, and others.
2. Tell us about your work building and using social networks on your own websites, called *house social networks*.

Respondents represented a wide variety of nonprofits in different fields—arts and culture, education, social service, religious, healthcare, among others (Nonprofit Social Network Survey 1).

The results of the survey produced somewhat expected results. Of those that responded, 85.7% report having a Facebook page for their organization, 59.7% report using Twitter, 48.1% use YouTube, 33.1% are on LinkedIn, 25.3% utilize Flickr, and 14.4% still maintain a presence on MySpace (Nonprofit Social Network Survey 8). When it comes to the use of Facebook, it is

interesting to note that 97% of international organizations have a presence on Facebook, compared to 89% of arts and culture organizations. Following along the same lines, international organizations also utilized Twitter and YouTube at the highest percentages, 83.3% and 69.4% respectively (Nonprofit Social Network Survey 9).

The next part of the research looks at what nonprofits are using social media for, whether is marketing, fundraising, program delivery, market research, customer support, or other purposes, and staff time devoted to developing and maintaining social networking tools. Not too surprisingly an overwhelming 92% of nonprofits are using social media for marketing purposes, while only 45.8% are using it for fundraising. The research broke down staff time allocation to quarter time segments, with 66.6% of nonprofits reporting devoting $\frac{1}{4}$ to $\frac{1}{2}$ of a full time position to social networking. Only 11.2% of nonprofits reported devoting between $\frac{3}{4}$ and 1 full time position to the topic (Nonprofit Social Network Survey 10). Looking into the future, 48% of survey participants reported that they anticipate increasing their staffing surrounding social media, and only 3.7% reported it would decrease (Nonprofit Social Network Survey 11).

When it comes to budgeting for social networking, there appears to an advantage to external consulting firms. In the survey, 41% of the organizations reported that they used external resources to maintain their social networks, and 8.1% spend at least \$10,000 on the external help. The report believes that until there is a stronger argument for a high return on investment of social media, the trend of very few organizations spending significant money on the topic will continue (Nonprofit Social Network Survey 12).

The number of nonprofits utilizing social media has increased from 2009 to 2010, at an increase of 16%. This correlates with the fact that the average size of social networks has dramatically decreased between the two years. In 2009, nonprofits reported having an average of

5,391 members on their Facebook pages, while in 2010 that average number decreased to 2,440 (Nonprofit Social Network Survey 14). Obviously, this can be attributed to the increased number of nonprofits on Facebook, but it should also be attributed to the fact that people are becoming overwhelmed at the number of nonprofits they can become “fans” of. Far too often, fans news feeds can be overtaken by updates from their favorite organizations, therefore they decide to remove them from their fan list and only keep a small number of their favorites. Nonprofit organizations need to take note of this fact and control the number of posts they make carefully.

The next areas of the report look at how organizations promote their social networks, the department primarily responsible for maintaining social media, how long they have maintained a presence on various outlets, and how much money they raise through these outlets. There is nothing too surprising in these sections, with the majority of nonprofits reporting they promote their networks through websites and e-mail marketing. The communications or marketing departments of most nonprofits oversee all aspects of social networking, and most organizations have been utilizing these sites for a year or two. When it comes to fundraising through social networks, an underwhelming 40.4% of organizations are raising dollars through Facebook, the majority of which comes in under \$1,000 in contributed revenue. It should be noted that the report does not discuss the logistical process for how individuals can donate through Facebook (Nonprofit Social Network Survey 15-17).

Survey respondents were asked what would make it easier to increase their presence on social media and what would help ease workflow. Many nonprofits reported that training and guidance would be a great benefit, along with extra staff time. Along the same lines, those who responded to have no presence on social networks indicated that this is due to a lack of expertise or a lack of budget (Nonprofit Social Network Survey 19).

Another recent report provides a step-by-step guide for nonprofits when it comes to deciding if and how to implement a successful social networking strategy. “The Nonprofit Social Media Decision Guide” was produced by Idealware, a service nonprofit dedicated to providing help to organizations’ software decisions. The process involves understanding social media, defining an organization’s goals and audience, evaluating various social media tools, choosing an effective communications mix, and integrating that mix into an overall communications strategy (Quinn 7). The report begins by saying nonprofits should be utilizing social media “because a huge—and still growing—amount of people are already using it, and it may be a cost-effective way to engage supporters or potential supporters” (Quinn 10). Organizations need to be evaluating what they are already doing to engage supporters to decide whether or not a substantial investment in social media has the potential to make a big difference. For example, an orchestra that already has a strong base of long-time subscribers and donors must maintain their standard methods of communications, such as phone and written mail, since these constituents most likely are not using Facebook or Twitter. There will always be a base of these people, and they cannot be ignored.

Understanding an audience and specific goals for the use of social media can be a complicated process, but it is an important step. Whether a nonprofit is trying to build an audience from the ground up, bring awareness to a specific cause, or even start a conversation about a controversial topic close to their mission, it is essential that there is rhyme and reason to how the process is managed. The process should also involve an evaluation of the individual groups of constituents they are trying to reach and what outlets they already have a presence on. Organizations should think about the demographics of these individuals and what social networks best suit them (Quinn 13-14).

Once an organization has evaluated its goals and audience for the use of social media, it is time to take a look at all of the various types of tools available. Sites like Facebook provide an opportunity to encourage feedback, generate discussion, build an e-mail list, create events, and get people to take action on a specific cause. Sites like Twitter create an opportunity to connect with other organizations, provide real-time updates on events and other call to action topics, and allow followers to “retweet” important updates or conversations. Other tools such as blogs, YouTube, and Flickr provide an outlet to share other types of media such as video and photo (Quinn 15-37).

After evaluating all of the potential options for social media, organizations need to determine what the best mix of tools is based on their needs. Idealware suggests that administrators look at three areas when developing the right mix: staff time, existing resources, and overall timing. Keeping social media up to date can be a very time consuming process, and many organization do not realize the time commitment involved until they dive into the process. Staff dedicated to keeping up with sites like Facebook and Twitter not only need to keep the pages current and interesting, but they also need to constantly follow what external constituents are posting and saying about your organization. While the specific amount of time may vary from organization to organization depending on size and number of channels, a good mix of social media will need at least three or four hours of time per week dedicated to its upkeep (Quinn 38).

Next, organizations need to take a step back and evaluate what resources are already available. If administrators are interested in using YouTube to post videos and they do not have any content already produced, there will be added cost and time necessary. Organizations also need to evaluate the strengths and weaknesses of staff involved in the social media process. If

they do not have strong writers on staff and there is a desired interest in blogging, professional development will be necessary for staff (Quinn 39).

Finally, timing should be a vital evaluation tool used in the development of social media. When it comes to sites like Facebook, there needs to be a careful balance of when and how long each post is. Followers who see too many posts by an organization may be inclined to no longer subscribe to a page due to overwhelming amounts of information. There also has to be consistency involved in any social media campaign. If, for example, an organization has been extensively promoting an upcoming event that needs help selling tickets, they cannot suddenly abandon the use of social media once the event has passed. Followers expect a certain amount and a consistency of posting. They may be inclined to not follow the organization anymore due to inconsistency (Quinn 39-40).

Integrating a social media communications mix into an organization's overall strategy is the final step in the process. This step involves three different techniques: integrating the message, integrating the channels, and integrating the data. To properly integrate the message, organizations should take a look at what they are already doing in terms of direct mail, e-mail, etc. If there is a specific message already being spread across a different campaign, that message should also be seen in social media. This idea relates back to strong "brandraising" strategies. If the message is clear across all channels, the message will appear strong and more organized. Integration of messaging includes providing a simple way for constituents to be fully aware of each social media channel and its messages. For example, organizations can place links to each channel in e-mails and on websites. This provides a very easy way for anyone to become aware of the organization's expansive online presence. The last step of integrating all of the data into one place can be a very complication and time-consuming process. Ideally, organizations should

know who is following them on various social media channels. If an organization can track what donors and subscribers are following them on Facebook or Twitter, they can begin to evaluate its success when it comes to fundraising and ticket selling (Quinn 41-42).

Overall, choosing the right mix of social media and coordinating its implementation across the organization can be a bit more complicated than it may appear on the surface. Evaluating each potential channel's benefits and complications is an important part of the process. Making sure all communication channels are clear and organized across all levels is essential for a cohesive strategy. Quickly jumping into Facebook or Twitter can be a huge mistake if not planned appropriately. There must be a comprehensive strategy, which in turn will be a huge benefit to any fundraising and marketing plan.

Now that we have looked at the importance of an integrated communications strategy combined with a background of social media and the importance of a comprehensive strategy for implementation, we can start to evaluate specific online giving trends to nonprofit organizations.

IV. ARTS ORGANIZATIONS AND EPHILANTHROPY

In order to evaluate first-hand how arts administrators view the field of ePhilanthropy, I interviewed three individuals: Jane Kamp, Director of Development for the Annenberg Center for the Performing Arts; Suzanne Stover, Executive Director of Major Gifts and Special Projects for Eastman School of Music; and Audrey Szychulski, Executive Director of the Erie Philharmonic and former Executive Director of the Norwalk Symphony. Each individual was asked a number of similar questions, and additional specific questions were asked as the conversation developed. The appendices include all of the questions asked to each individual.

Jane Kamp is currently the Director of Development for the Annenberg Center for the Performing Arts. According to their website, “The Annenberg Center for the Performing Arts of the University of Pennsylvania is a major cultural destination and crossroads in the performing arts, connecting Philadelphia regional audiences and the University of Pennsylvania through exposure to innovative human expression in theater, music, and dance.” The Center was founded in 1971 and boasts a unique mix of events and performances each season (Annenberg Center for the Performing Arts). In order to better understand each person’s view of ePhilanthropy, I asked them to share their definition of the term. Kamp said that ePhilanthropy means someone is giving money through electronic transmission. It includes going to a site and looking at all kinds of causes, and choosing one that meets your needs (Kamp).

Next, we discussed what Kamp’s experience was (or was not) in terms of using technology to raise money. Currently, it is being used to reach out to donors she already knows for stewardship reasons, but it is not being used in mass. The donor base at the Annenberg Center is fairly small, but they are using social media “to get to know people”. It is interesting to note that Kamp came to the Annenberg Center from The Philadelphia Orchestra, where she oversaw the annual giving program. There, many donors preferred to mail in checks due to their age and lack of comfort using technology. She did try using technology for a few education appeals, but it did not produce much success. Kamp did note that there are organizations that are successful at using technology, but that it is primarily due to demographics rather than the tool itself (Kamp).

Following our conversation about experience, we moved onto a discussion of strategic planning for ePhilanthropy. I asked Kamp if the Annenberg Center has any strategic plans in place, or if they are thinking ahead to the future to increase web presence and fundraise online.

They are currently doing a bit of future planning at Annenberg, which includes a project for theater at Penn reaching their alumni base across the country using e-mail. There is already comfort in this type of ePhilanthropy, according to Kamp, and she thinks it will work out well. In terms of the same idea with individual donors, she is not sure it will be quite as successful, again due to the age barrier (Kamp).

We also discussed the future of ePhilanthropy a little bit more. I asked Kamp what trends she is currently seeing in the field, not only from arts organizations, but also from social service, healthcare, and other nonprofits. She said she is seeing organizations use Facebook for fundraising and to connect with people, and less direct mail for stewardship and cultivation. I also asked Kamp if she thinks there will be a point where arts organizations will have to force electronic means upon constituents. She doesn't think this will come in the next five or ten years, but possibly in the next twenty years. She noted that some people still really enjoy looking through brochures, so she does not see that going away. And, when it comes to larger gifts, she said major donors need individual attention (Kamp).

Suzanne Stover is the Executive Director of Major Gifts and Special Projects for Eastman School of Music, and has worked in the development department since 1997. Located at the University of Rochester, the mission of Eastman is "to give the student an intensive professional education in his or her musical discipline; to prepare each student with a solid foundation in music and an expansive education in the liberal arts; to develop an informed and inquiring mind that enables each graduate to engage the fundamental issues of her or her art and to become an effective cultural leader in society; and, through its community and continuing education programs, to offer the highest quality music instruction and performance opportunities for students of all ages" (Eastman School of Music).

According to Stover, ePhilanthropy is just one of the tools in the toolbox in Eastman's fundraising strategies. It is not something that she thinks about separately and she does not necessarily consider it an important part of what they do. Again, it is merely a tool they can use to help increase their fundraising capacity. Stover noted that, ePhilanthropy "opens up the world of things you can do." Specifically, online giving can provide a visual experience that traditional means cannot offer. Eastman is currently allowing people to pick a seat in their theater and design a plaque online that will be placed on the seat. They can also see what their neighboring donors are in the seats around them. This is a prime example of how online giving can provide a new and unique experience (Stover).

Next, we talked about the importance of maintaining close relationships with donors without letting technology get in the way. Stover said that ePhilanthropy is there exactly for that reason. It gives arts administrators a tool to enhance the relationships that have already been built. Strategic planning and looking into the future is also an important component of what Stover is currently doing at Eastman, including communication with alumni. Electronic communications is a powerful tool when it comes to maintaining close contact with alumni all across the country. Fundraising is a significant priority in the future for Eastman, and they are investing in a continued focus on fundraising. "Confident fundraising will pay off," said Stover (Stover).

Social networking is an important piece of the puzzle, according to Stover. She noted that it obviously relates more to younger generations, but it is also an important tool when it comes to keeping in touch with alumni. In terms of her specific job, it does not have a huge impact, but she believes it will in the next generation of fundraising. In addition to social networking, we discussed whether or not it was important to have a deep passion for the arts when fundraising in

the field. Stover said that while it can be important it is not always a requirement. She did note that it is important to be able to discuss the field in order to make a connection with donors (Stover).

Finally, I had the opportunity to specifically discuss the field of higher education in addition to the arts. Stover said there are distinct advantages for higher education institutes. One of the advantages is that development staffs are purely working on fundraising due to the fact that there are many “specialists” across campuses. These people know the field of education and music very intimately, and can speak to donors on that level (Stover).

Audrey Szychulski is currently the Executive Director of the Erie Philharmonic and has been in that position since the fall of 2010. Previously, she held the position of Executive Director of the Norwalk Symphony in Norwalk, CT and the Orchestra of the Southern Finger Lakes in Corning, NY. The Erie Philharmonic is a professional symphony orchestra located in Erie, PA, and performs a series of classical and pops concerts each season (Erie Philharmonic).

According to Szychulski, ePhilanthropy is very broad. It is anything that an organization does to raise money online. Currently, the Erie Philharmonic does not have a strong strategy in place when it comes to raising money online. When she came on board in 2010, Szychulski noted that the organization recognized the importance of tools like social media, but there was no plan in place to use them to raise money online. They utilize an external firm to do some of their e-marketing, so in turn they end up having less control over the use of technology than other organizations (Szychulski).

When Szychulski was in Norwalk, she had to go through a complete marketing revamp, as they were not able to accept donations online when she arrived. In addition, the Orchestra of the Southern Finger Lakes needed a similar overhaul because ePhilanthropy was just developing

while she was there. Szychulski noted that the orchestra had the best website of all performing arts organizations in Corning, even though they had to redesign the website in order to catch up with the growing trend of online giving. During that time, planning for online giving campaigns became more important, especially at the end of the calendar year and fiscal year (Szychulski).

Next, we discussed what online giving and use of technology trends Szychulski is noticing in the field of performing arts. She noted that one frustrating barrier to online giving is the open rate of e-mails. Many organizations are producing great online marketing materials, but they tend to get lost in the shuffle of junk e-mail. When you have companies who send you promotional e-mails almost every day, it is difficult for arts organizations to infiltrate the growing trend of e-mail marketing. Szychulski said that it is important to always include a way for patrons to give money in every e-mail that you send. Even if the e-mail is only meant to promote an upcoming event, it is imperative that you give them the opportunity to donate (Szychulski).

When it comes to other organization's strategies, Szychulski does not think many organizations have a targeted strategy for online fundraising. She subscribes to many e-mail lists, and while she recognizes that many are asking for donations online, there is no strategy in place for how they go about it. She also dislikes e-mails that ask you to donate because the organization is "good for you." She thinks it is important to make a community connection rather than an individual connection. Organizations should ask for money because they are important for community development (Szychulski).

We also discussed future plans for the Erie Philharmonic to raise money online. When we spoke in the fall of 2010, they were currently in the plan to plan stage. They recognize that it is important to utilize online resources to raise money, but that it is very important to strategically

develop a plan for implementation. We also talked about the importance of ongoing cultivation and stewardship outside of the use of technology. Szychulski noted that it is very important to have a personal connection with donors of a high level and to acknowledge their gifts appropriately, even if they give money online. She thinks technology can enhance relationships when used the right way (Szychulski).

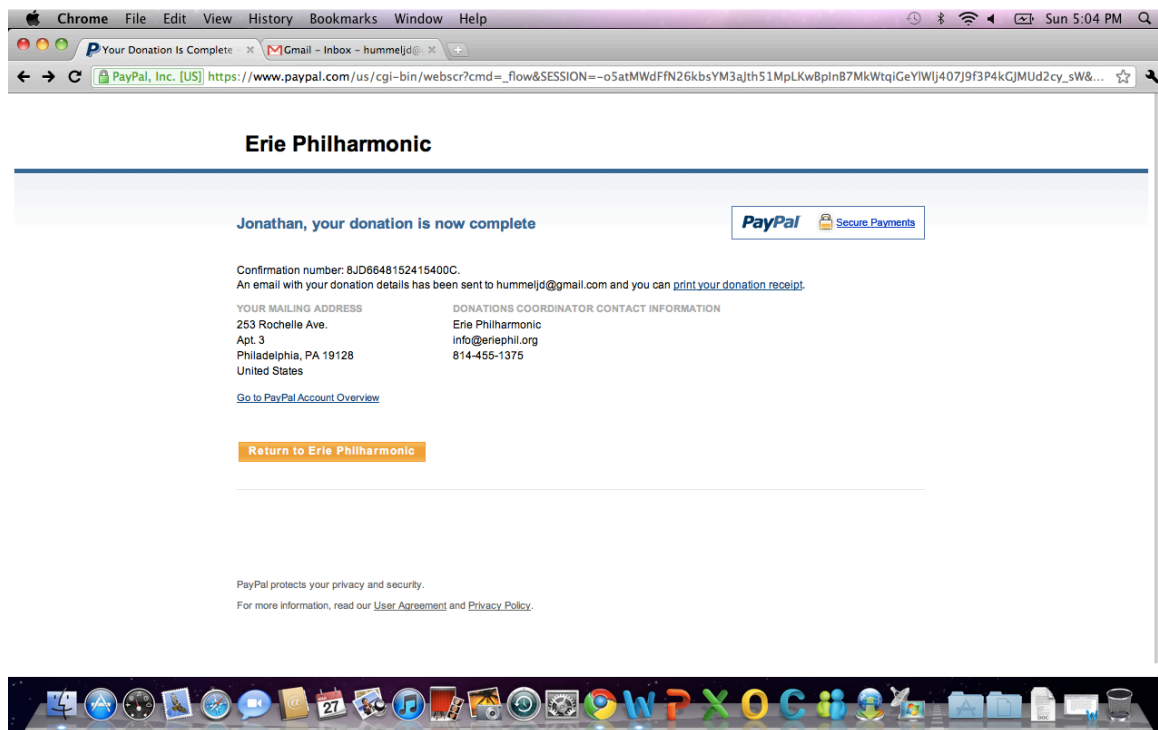
V. THE ONLINE GIVING PROCESS

In order to better understand how the actual process of online giving works, I decided to make a donation to each of the organizations discussed above. I made a \$10 donation to the Erie Philharmonic, the Eastman School of Music, and the Annenberg Center for the Performing Arts. In addition, I gave \$10 to Children's Hospital of Pennsylvania in order to compare the process of giving to arts organizations versus giving to other nonprofits.

The first organization I donated \$10 online was the Erie Philharmonic. It was rather easy figuring out how to give money to the organization once you log onto their website. At the top right corner of their homepage are two large buttons—one button to “buy tickets” and one button to “donate”. After clicking the donate button, you are taken to a donation form, which asks for very basic information. They request your name, address, donation amount, how you wish to be recognized, additional listing preferences (do not include name, contact me for special arrangements, request information about estate gifts, and add me to mailing lists), and any additional comments you wish to provide (Erie Philharmonic).

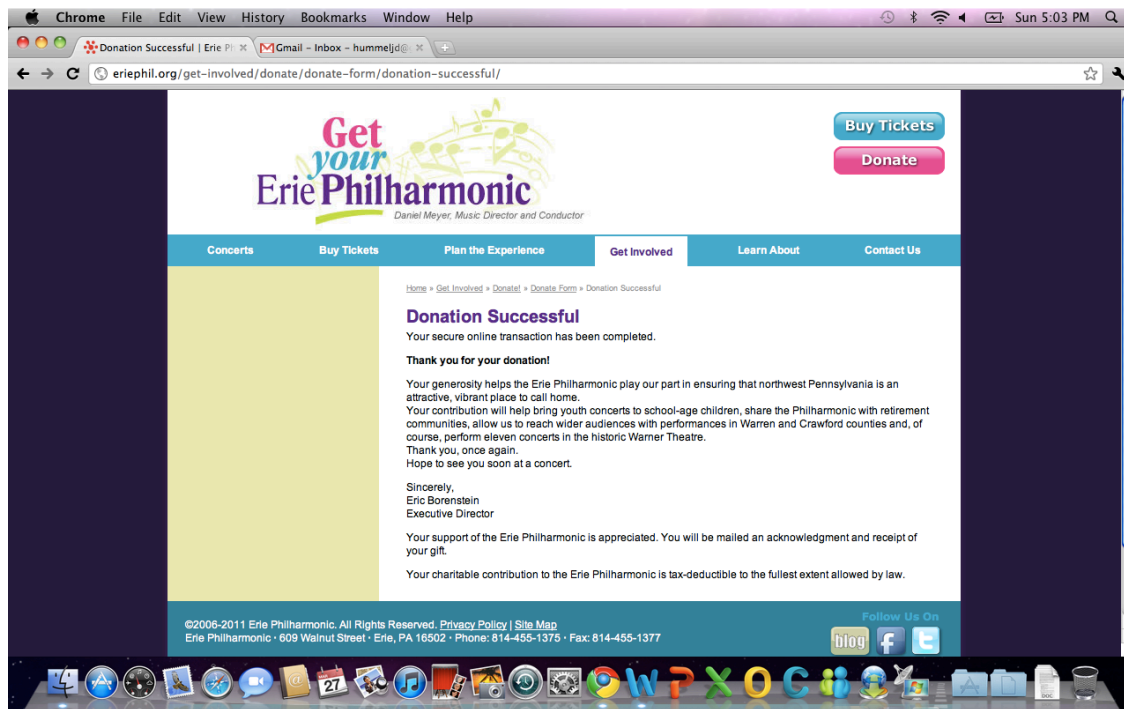
After providing all of the above information, you are taken to PayPal in order to complete the financial portion of the transaction. I already have a PayPal account, so this part of the

donation process was rather easy for me. After logging into my account, I was taken to an order confirmation page that indicated how much my gift was for and how I would be paying for it. After clicking confirm payment, I received an error message from PayPal indicating that their credit card processing was currently experiencing problems, so I was unable to complete my transaction. After trying a second time, I was able to complete the donation process. I immediately received a confirmation e-mail from PayPal regarding my \$10 transaction:



In addition, I was directed back to a generic thank you page on Erie Philharmonic's website, which still has a thank you letter from the previous Executive Director. Overall, it was a very easy process with the exception of the one issue with PayPal (Erie Philharmonic).

Here is a look at the thank you page:



Next, I made a \$10 donation to the Annenberg Center for the Performing Arts. It was very easy to find where to make a donation on the Annenberg's website. There is a link in the toolbar at the top of the page that says, "Make a Gift". Upon clicking that link you are redirected to a page with more information about making a donation and a button that says "Donate Now". After clicking donate now, you are taken to the University of Pennsylvania's central giving page, where you are instructed to select a specific area to give to, a program to give to, and a specific fund. Conveniently, all of the fields have already been completed for the Annenberg Center for the Performing Arts. Next, you may choose a pre-selected amount of money to donate, or enter in your own specific amount (Annenberg Center for the Performing Arts).

On the next page, you are asked to complete all of your demographical information followed by your credit card payment information. Once you complete your transaction, you are redirected to a generic thank you webpage, which has been signed by Stephen D. Golding, the Vice President for Finance and Treasurer for the University of Pennsylvania. Overall, I would

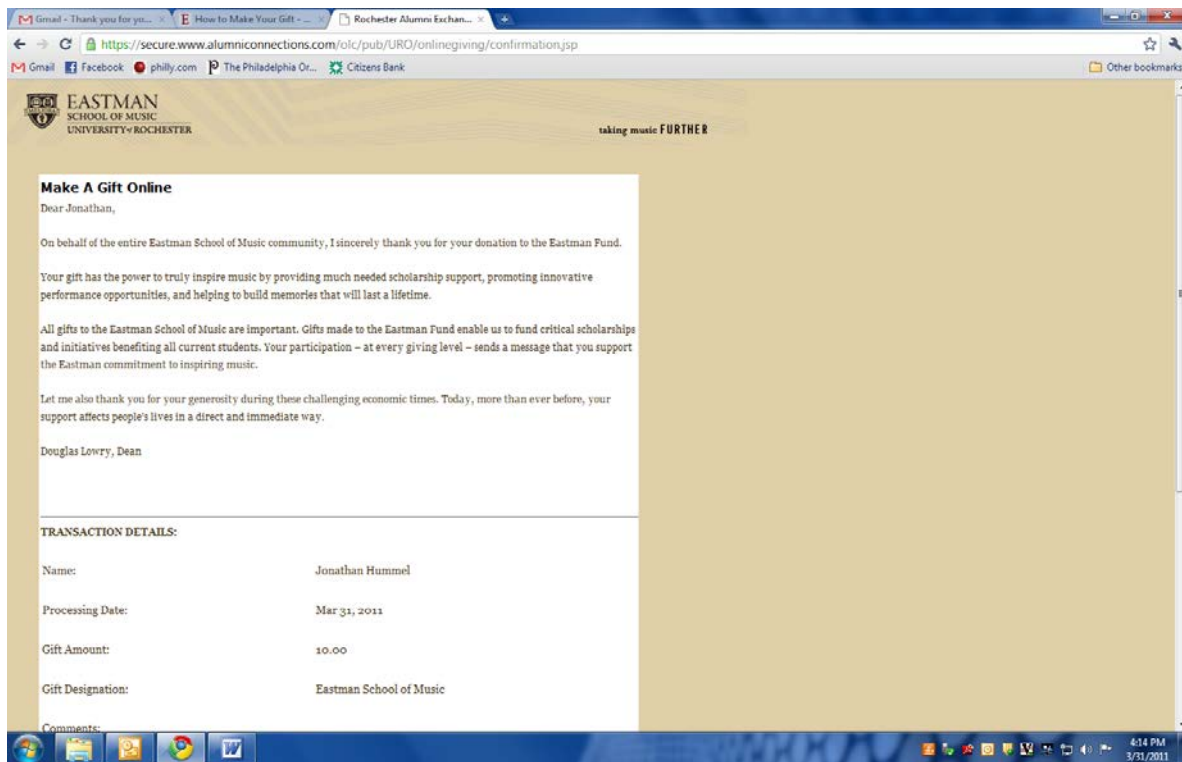
say the process of giving to the Annenberg Center is very straight forward and clear. One of my concerns is that the donation process goes directly through the University of Pennsylvania's giving channels, so I felt slightly disconnected from where my gift was actually going. I would have preferred to receive some kind of other thank you or recognition directly from the Performing Arts Center, but I do acknowledge that the giving process should go directly through the University (Annenberg Center for the Performing Arts).

Next, I completed a \$10 donation to the Eastman School of Music at the University of Rochester. Figuring out where to go once you are on the School's website is a bit more difficult than other organizations. After a few minutes, I found a button that says "Supporting Eastman" on the bottom of the toolbar on the left side of the page. After clicking that button, you are directed to the Office of Development for Eastman School of Music. Here you have a number of options, including annual giving, planned and deferred giving, foundation giving, corporate giving, scholarship giving, and even the option to name a seat in Kodak Hall at Eastman Theatre. I clicked the link for annual giving and ended up on a page that detailed options for making a donation, including online, by phone, by mail, or electronic transfer. Since I made my previous gifts using a credit card, I selected online giving (Eastman School of Music).

Once on the online giving page, you are instructed to enter all of your demographic information, just like I did on previous websites. Conveniently, you are able to enter all of the necessary donation information on one single page, including credit card information. This is unlike the other donations I made where you had to click through to different pages in order to complete the transaction. Once you click the submit button you are directed to a screen with a thank you note from the Dean. In addition, I received an e-mail with the exact same information. Overall, I would say the giving process for the Eastman School of Music is very straightforward,

and convenient. It was nice to stay connected with the School throughout the entire process instead of being directed to the University's main giving page (Eastman School of Music).

Here is a look at the thank you page:

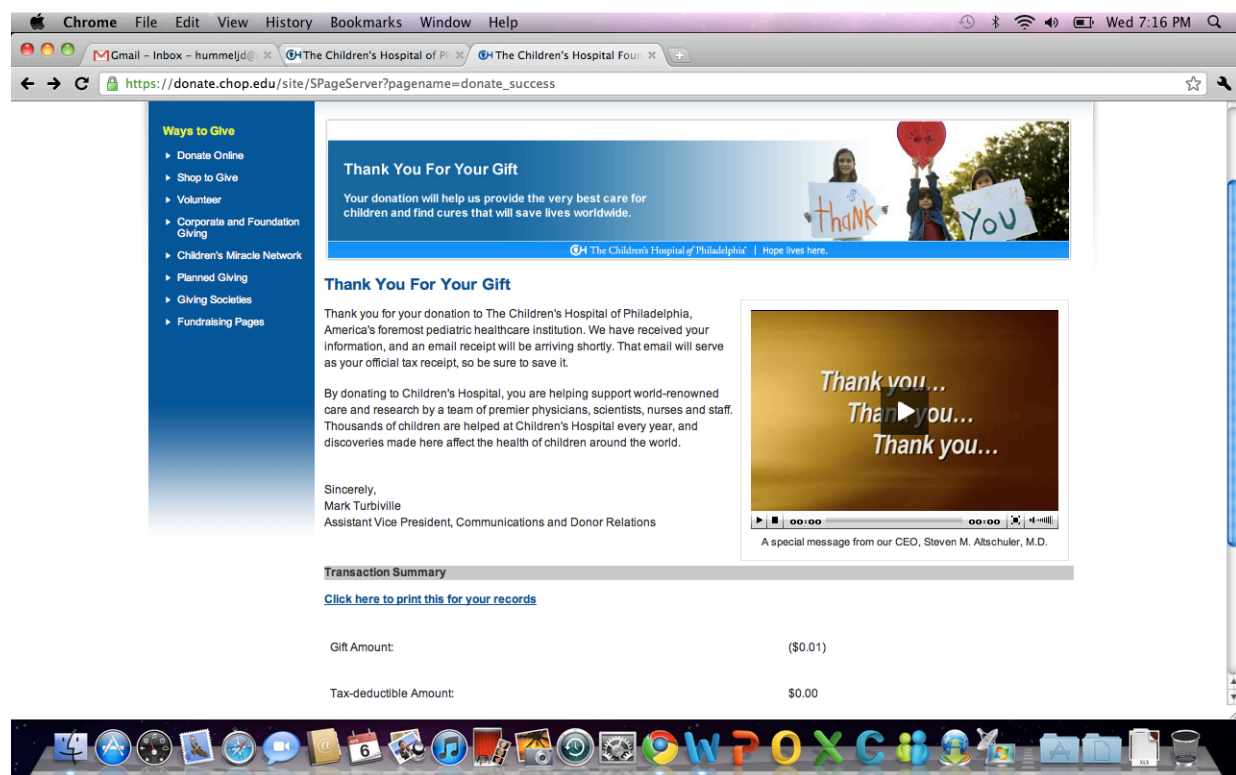


Finally, I decided to donate \$10 to the Children's Hospital of Pennsylvania (CHOP) in order to compare the online giving experience to arts organizations. When you log onto CHOP's website, there is a visible link at the top of the page that reads, "Give to CHOP." Once clicking that link you are taken to a colorful page that details the ways in which you can make a donation, specific reasons for how your gift helps, and a list of upcoming fundraising events you can attend (The Children's Hospital of Pennsylvania).

Once clicking on the "Donate Online" button, you are directed to a page where you enter all of the necessary information on one simple form. You are asked for normal demographic information, the specific amount you wish to donate (they recommend a minimum of \$15), and

your credit card information. You also have the option of having your donation go towards patient care, greatest need, research endowment, or other. I selected the greatest need option for my donation. Once you complete the single form and click the donate button, you are directed to a page that includes a thank you letter from Mark Turbiville, the Assistant Vice President of Communications and Donor Relations, a summary of your donation, and also a thank you video from the CEO of the hospital, Dr. Steven M. Altschuler. The video was a great visual addition to the thank you process and discussed how important philanthropy is to the organization. Overall, I thought the donation process was extremely simple and effective. I immediately felt connected to the hospital throughout the process (The Children's Hospital of Pennsylvania).

Here is a look at the thank you page:



CHOP's online giving website also includes many additional items of interest. While I took the simple straight-forward donation route, your donation can be completed in a number of

different ways. One of the options is to send an e-card in conjunction with your donation. Let's say for example someone you know has a birthday and you would like to send them an e-card. You can select a number of different options, select a donation amount, and CHOP will send the card to the recipient and indicate you also supported the organization. You can also shop on their website for different gifts that you can receive that also benefit the hospital. At the time of my research, they offered bookmarks, novelty hope bands with CHOP logos, and you can even sell and buy personal items on eBay and have the proceeds go directly to the hospital. The website also includes information volunteering at the hospital, setting up your own personal fundraising page, signing up for their e-newsletter, information on planned giving, and corporate and foundation giving (The Children's Hospital of Pennsylvania).

In order to fully evaluate the overall philanthropy process at CHOP, I visited the other sections of the hospital's foundation page. The "How Your Gift Helps" section contains lots of heartwarming stories about children and families that had feared the worse, but had the benefit of being treated at CHOP. There are also donor's stories about how donations have supported specific causes, research and cures, treatment and care, and community outreach. The foundation's website provides a fantastic opportunity to learn more about what your donation is going towards and how you are specifically helping to save children's lives. My experience going through the giving process was very powerful and enlightening, and I felt as if I gained a significant amount of new knowledge about the health care field (The Children's Hospital of Pennsylvania).

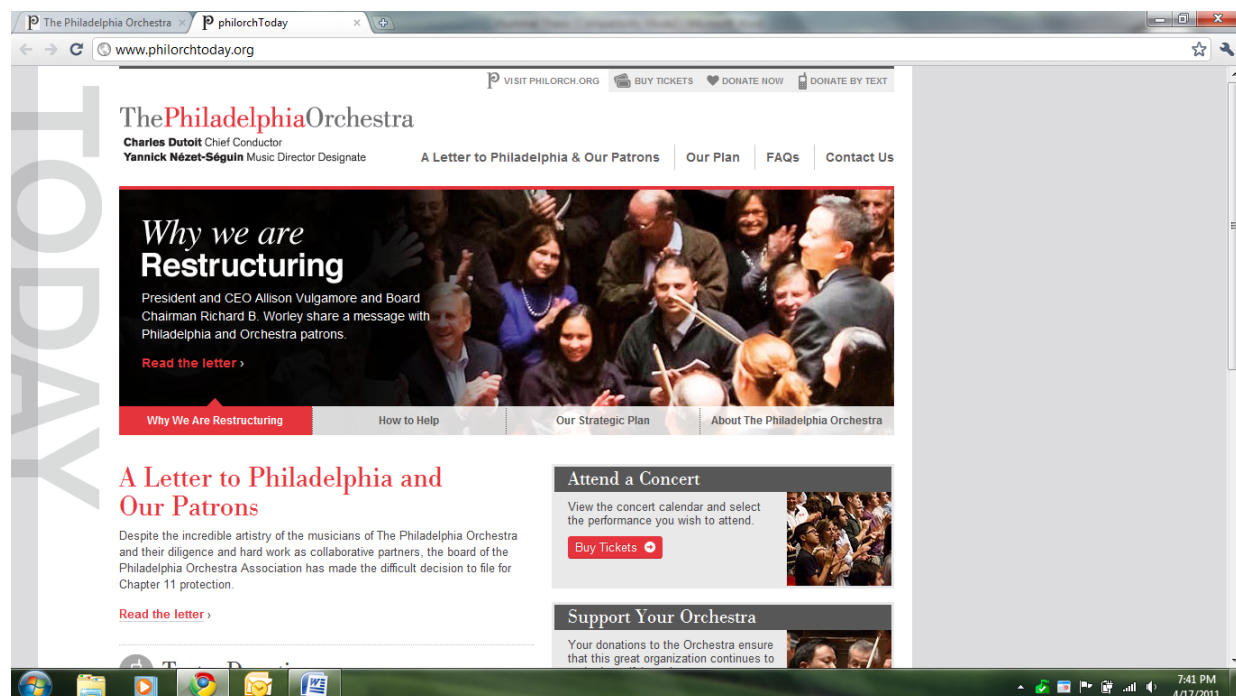
VI. EVALUATION AND RECOMMENDATIONS

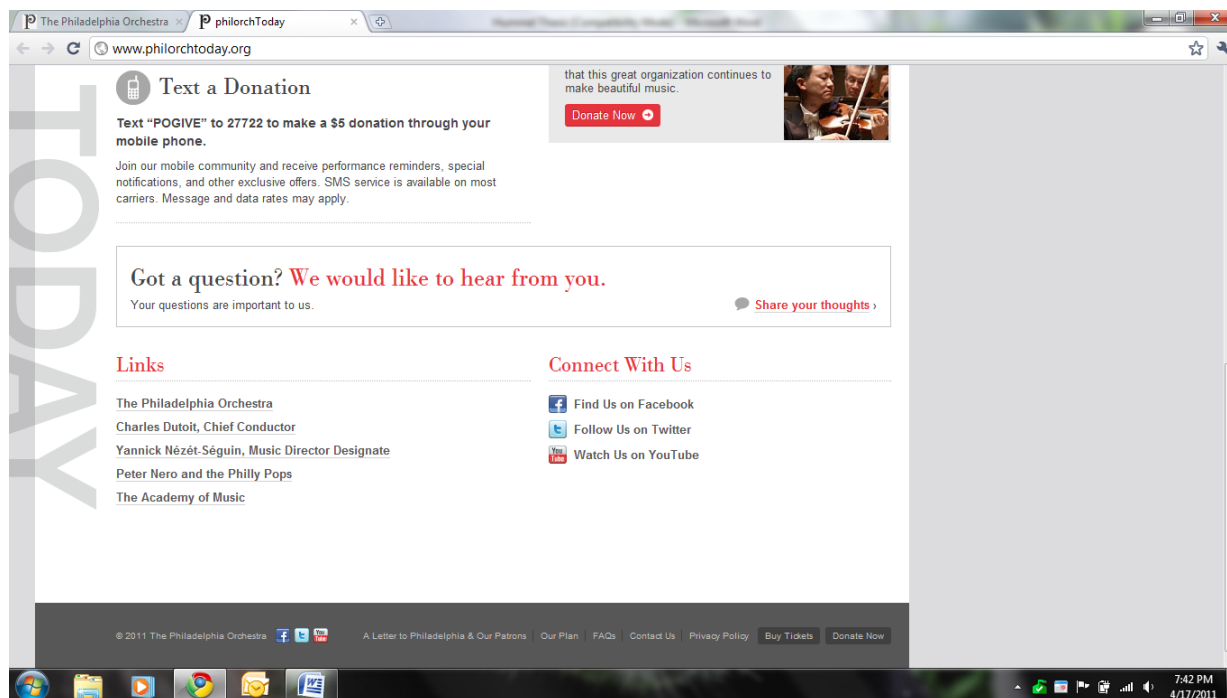
After completing all of the research above, it has become evident that the non-profit performing arts field has a great opportunity to learn from other non-profit sectors when it comes to ePhilanthropy. One of the most obvious benefits the performing arts field has is its product. After visiting each of the organizations I donated to and visiting many other performing arts websites, it is very apparent they are not using them to their advantage. While many organizations, especially orchestras, do have YouTube channels to promote upcoming concerts and showcase musicians, there should be a plan in place that ties this media together with ePhilanthropy. Far too often performing arts managers hear that their product is inaccessible to audiences. If arts managers can develop a way to bring audiences closer to the product in an online environment, there will eventually be increased potential for donations, especially since individuals are consuming media online in earnest. Bridging the divide between the concert hall and online experience has the potential to encourage increased support. One way of completing this would be a similar approach to what CHOP is currently doing with its videos and success stories.

Utilizing social media for the purpose of donor cultivation and stewardship would also provide leverage for a great sense of connection to the product. The Philadelphia Orchestra has produced a number of videos that feature Music Director Designate Yannick Nézet Séguin. These videos are geared towards donors, subscribers, and potential concertgoers, and meant to encourage them to attend concerts and donate to the Orchestra. When an organization has an energetic and youthful face, it is imperative it uses them to their advantage. Not only does this approach encourage interaction with the face of the organization, but it also encourages an indirect link to the artistic side of the art form. Even if audiences do not have an opportunity to influence programming, it helps remove the perceived barrier with the art.

Finally, implementing a communications based approach to ePhilanthropy is extremely essential to successful online fundraising. As discussed previously, the idea of an integrated approach that involves all parties will help expedite the communications process during an unexpected occurrence that requires help from the public. Take for example the recent filing of Chapter 11 bankruptcy by The Philadelphia Orchestra Association. Upon announcement of the filing, they immediately created a brand new website designed to keep all constituents informed of reorganization plans and what it means to donors, subscribers, and fans. The site includes information about why it was necessary to file, what people can do to help, what the strategic plan looks like going forward, and frequently asked questions. The page presents a very clean and clear look at the process, without sugar coating any of the information. To me, it is a very informative, yet simple approach to communicating an important change in an organization (The Philadelphia Orchestra Today).

Here are a few looks at the front page:





VI. CONCLUSION

ePhilanthropy is a field that is constantly developing and will continue to do so for years to come. The performing arts have consistently been venturing into this field, but they have a long way to go before they successfully match the level of other non-profit organizations. Being able to create a communications based approach that involves constituents at all levels will be an invaluable tool for any performing arts organization. When combined with social media that is enhanced by utilization of the product, I believe the performing arts field has the potential to enjoy the same type of success organizations like Children's Hospital of Pennsylvania are experiencing. Social media and the Internet hold lots of power, and performing arts organizations are on the verge of taking advantage of these tools.

REFERENCES

Annenberg Center for the Performing Arts. 2011. 30 Mar. 2011. <http://www.pennpresents.org>.

The Children's Hospital of Pennsylvania. 2011. 6 Apr. 2011. <http://www.chop.edu>.

Durham, Sarah. *Brandraising*. San Francisco: Jossey-Bass, 2010.

Eastman School of Music. 2011. 31 Mar. 2011. <http://esm.rochester.edu>.

Erie Philharmonic. 2011. 27 Mar. 2011. <http://www.eriephil.org>.

Kamp, Jane. Personal Interview. 20 Oct. 2010.

"Nonprofit Social Network Benchmark Survey." *Nonprofit Technology network*, *Common Knowledge*, and *The Port*. April 2010. Web.

The Philadelphia Orchestra Today. 2011. 17 Apr. 2011. <http://www.philorchtoday.org>.

Quinn, Laura and Andrea Berry. "The Nonprofit Social Media Decision Guide." July 2010. Web.

Stover, Suzanne. Personal Interview. 7 Sept. 2010.

Szychulski, Audrey. Personal Interview. 15 Sept. 2010.

APPENDIX A

Interview Questions to Jane Kamp

1. What is your definition of ePhilanthropy?
2. Can you tell me about your experience in terms of using (or not using) technology to fundraise?
3. Have your experiences at the Annenberg Center for the Performing Arts and The Philadelphia Orchestra places been successful or not successful and why?
4. Do you have strategic plans in place or thinking ahead to the future to increase web presence and fundraise?
5. Do you have an estimation of how much giving comes from technology?
6. What trends do you see in performing arts organizations and social service organizations?
7. Are there any specific organizations outside of your own that are doing a good job when it comes to online fundraising?
8. Do you think there will be a point when arts organizations have to force electronic means of communication and fundraising upon their constituencies?

APPENDIX B

Interview Questions to Suzanne Stover

1. What is your definition of ePhilanthropy?
2. Do you see any specific online trends in the performing arts field that you think are important?
3. What is the importance of still maintaining close relationships with donors without having technology get in the way?
4. What does the development staff structure look like at the Eastman School of Music?
5. Thinking ahead to the future, do you see any changes in terms of how you fundraise with or without technology?
6. Do you have an estimation of how much giving comes from technology?
7. Do you have strategic plans in place or thinking ahead to the future to increase web presence and fundraise?
8. In terms of ePhilanthropy, do you think the field of higher education is operating at the same level as performing arts organizations?
9. How important is it for someone working in a development role in an arts organization to have knowledge and passion of the art form?
10. How much traveling do you do for your job?
11. Since you have been at Eastman, have you noticed whether or not the development of technology has impacted the amount of travel you have to do?
12. How does social networking fit into the bigger picture?

APPENDIX C

Interview Questions to Audrey Szychulski

1. What is your definition of ePhilanthropy?
2. How does ePhilanthropy play a role in your overall development strategy?
3. What has been your overall experience, both positive and negative, of using technology to raise money?
4. Do you have future plans for increased integration of ePhilanthropy into your strategic planning?
5. Do you have an estimation of how much giving comes from technology?
6. What sort of online giving trends are you seeing in the performing arts field?
7. What is the importance of still maintaining close relationships with donors without having technology get in the way?